

BEFORE THE
COPYRIGHT ROYALTY TRIBUNAL
Washington, D.C.

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In the Matter of
1984 Cable Royalty
Distribution Proceeding

CRT Docket 85-4-84CD

Rebuttal Testimony of Richard C. Thrall, Senior Vice
President-Programs, General Manager-Nashville,
Multimedia Entertainment, Inc.

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November 18, 1986

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November 18, 1986

Year	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099
1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	

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This rebuttal testimony is presented as evidence of Multimedia Entertainment, Inc. ("Multimedia") in Phase II of the 1984 Cable Royalty Distribution Proceeding.

I. Introduction

Multimedia has reviewed the direct testimony of Allen R. Cooper and Marsha E. Kessler, witnesses for the Motion Picture Association of America ("MPAA") in this proceeding. Mr. Cooper's testimony proposes that the Tribunal cut Multimedia's share of the Program Supplier's royalty pool from 1.0% awarded in the 1983 proceeding to 0.3%. There is, however, absolutely no justification for such action. Multimedia has requested that its share be increased to 1.2% based on the factors set out in my direct testimony.

II. The MPAA/Nielsen Study Is Not A Reliable Guide With
 Respect To Individual Programs

As in previous years, MPAA has attempted to quantify cable household viewing of syndicated programs

appearing on selected distant signals. MPAA has presented a list of some 5,874 programs for which it is making a joint claim and the asserted viewership of each. The construction of this study is the same as in years past.^{1/} My criticism of the study is well-known and has been cited by the Tribunal in its published conclusions. See e.g. 51 Fed. Reg. 12817 (April 15, 1986). In fact, in every previous proceeding, the Tribunal has properly declined to apply the MPAA viewing formula on an individual basis. I hereby incorporate by reference those criticisms, which are summarized in Multimedia's Findings of Fact, Conclusions of Law, filed with the Tribunal in the 1979-1983 proceedings.

To highlight a few specific and serious flaws with the Study, Multimedia underscores the following:

1. MPAA's emphasis on sweep weeks denies entitlement to numerous programs. Many Multimedia Specials are not measured in the MPAA Study, even though they are carried on the selected sample stations, because they air outside the sweep weeks. For example, although the 18th Annual Music City News Awards aired on 20 of MPAA's selected

^{1/} MPAA stated in its 1984 Direct Case "The Special Nielsen Study commissioned by MPAA for 1984 is essentially similar to the 1983 Study," MPAA Direct Case at 2. Mr. Cooper acknowledged, "The same methodology was used for [1983 and 1984]." Cooper Tr. at 715.

stations, only one such broadcast occurred during the sweep periods. The Hank Williams Special and the repeat of Volunteer Jam aired on 19 and 20 sample stations respectively, but only eight telecasts in total fell within the MPAA's Study period for measurement. Broadcast of Stubby Pringle's Christmas and the repeat of New Faces were carried by 38 sample stations combined, but not one broadcast could have been measured by MPAA because all programs were aired outside the sweep dates. Other Multimedia Specials, carried by sample stations, are omitted from the Study because they too were broadcast in non-sweep months. As in the past, such omissions seriously uncut the validity of the Study's results, particularly as it is used for comparative purposes with non-MPAA members like Multimedia.

2. In 1984, MPAA changed the stations in its sample. As a result, comparisons between 1983 and 1984 performances of particular programs is unreliable. Donahue's carriage on the selected stations provides a vivid illustration of that fact. The Donahue program was carried by two stations which were added to the study in 1984 and five stations which were deleted. In round numbers, Donahue lost 260,000 viewers by that swap. If those viewers watched Donahue as loyally as the national average, this one show would have had an increase of almost 1.9 million viewing hours during the six measurement cycles. See Rebuttal

Exhibit 1. Quite significantly, one of the stations omitted was WBBM-TV, Chicago, Illinois, Donahue's flagship station and the only station in the United States to carry the show live in 1984.

3. Another serious question about the validity of MPAA's study appears from comparing MPAA viewing hour totals to data derived from the Nielsen ROSPs. Using an approach similar to MPAA Cross-Examination Exhibit 8X, Multimedia discovered that there are numerous instances where the viewing hours claimed by MPAA is far in excess of the potential Non-DMA ("Distant") viewing for those programs. Rebuttal Exhibit 2. Since Non-DMA Households generally represents more than just "distant" cable viewers under MPAA's scheme,^{2/} it is expected that Non-DMA Households, when multiplied by the number of hours a program is broadcast, should exceed actual distant cable viewing. Nevertheless, Rebuttal Exhibit 2 is very instructive because it shows that even attributing every household to distant cable viewership, the MPAA's viewing figures greatly exceed the Non-DMA ("Distant") viewing totals. In total, the MPAA figures are 230% higher than the Non-DMA Households could possibly

^{2/} This is because this figure may include off-the-air viewers, significantly-viewed signals, hyphenated-market signals, signals within the specified zone of a local market, and all stations carrying a program, not just the MPAA sample stations.

justify, assuming every Non-DMA Household viewer was included in the MPAA Study. The distortions are particularly troublesome since the twelve programs Multimedia reviewed are among the MPAA's top programs, accounting for over 365 million viewing hours.

4. No Phase II proceeding is complete without some contrast of Merv and Donahue. Multimedia Rebuttal Exhibit 3 points out according to the 1984 Nielsen ROSPs that in the markets where both programs aired, Donahue increased a station's ratings over the lead-in show almost 75% of the time, while Merv reduced the lead-in ratings over 55% of the time. As far as getting and holding viewers, there is no comparison.

III. Copyright Issues

In past years, Multimedia has questioned the copyright status of works claimed by MPAA. Since MPAA fails to select out public domain works from its claim, many of these shows repeat claims from year to year. 1984 is no exception.

A. Works Conceded By MPAA To Be In The Public Domain In 1983 Proceeding Reappear In 1984

In its 1983 decision, the Tribunal accepted Multimedia's unrefuted representation that certain episodes of THE LONE RANGER series and seven movie titles were in the public domain. Despite the Tribunal's decision and MPAA's concession on this issue, MPAA's 1984 claim again includes

THE LONE RANGER series and five of the seven movies. According to the MPAA's own records, these programs' share increased 240%, from almost 970,000 viewing hours to over 2,340,000 viewing hours. Multimedia Rebuttal Exhibit 4.

B. Copyright Status Of POPEYE Episodes Revisited

In the 1983 Distribution Case, Multimedia challenged the validity of the MPAA claim to POPEYE because episodes owned by Paramount Pictures Corporation were not protected under the 1909 Copyright Act. Multimedia's 1983 Exhibit 2X is reincorporated here by reference. MPAA responded by stating that the claimed POPEYE episodes were owned by MGM/UA, not Paramount, 1983 Phase II Tr. 214-220, and the Tribunal accepted that explanation. 51 Fed. Reg. 12817. However, the Tribunal's finding was premised on misinformation. Copyright Office records reveal that, through certain intermediary corporations, Paramount in fact assigned POPEYE episodes to United Artists. Multimedia Rebuttal Exhibit 5 consists of photocopies of two assignment agreements taken from the Copyright Office records, which establish the connection between Paramount and United Artists. One contract evidences transfer of certain POPEYE titles (including public domain episodes) from Paramount to Associated Artists Productions (formerly P.R.M. Inc.). The second contract evidences the assignment of POPEYE episodes from AAP to United Artists. The Exhibit also includes

photocopies of the Assignment Title Cards from the Copyright Office's files which also link Paramount's transfer of POPEYE titles to United Artists. Thus, MPAA's claim for this program should be rejected.

C. Many Other Titles Claimed By MPAA In 1984 Are Also In The Public Domain

Multimedia's Rebuttal Exhibit 6 consists of documentation secured from the Copyright Office indicating thirteen additional programs are in the public domain. These titles account for 1,885,079 viewing hours.

D. Conclusion: MPAA's Certification Process Does Not Work And The Burden Of Clearing Titles Should Shift To MPAA

The total viewing hours for all these public domain works exceeds thirteen (13) million. In dollar terms, Multimedia estimates MPAA's claim for these shows to be about \$390,000. See Multimedia Rebuttal Exhibit 7. This is clearly not a de minimis sum and it is an amount which underscores the failure of MPAA's "certification" process to perform the essential function of assuring the Tribunal about MPAA's entitlement to royalties. Since titles are repeated year after year in MPAA's claim, MPAA, not Multimedia, should verify once and for all, its legal entitlement of the thousands of titles for which it seeks royalties. Otherwise, it should relinquish any claim to these contested funds.

Multimedia Entertainment, Inc.
Phase II, CRT Docket 85-4-84CD
Rebuttal Exhibit 1

MPAA CHANGES IN SWEEP STATIONS
EFFECT ON DONAHUE COVERAGE

<u>Stations Added In 1984</u>	<u>Distant Viewing Subscribers*/</u>
KSDK - St. Louis	270,769
WBRE - Wilkes Barre/Scranton	<u>314,614</u>
Total:	585,383

<u>Stations Deleted In 1984</u>	<u>Distant Viewing Subscribers*/</u>
WBBM - Chicago	197,514
WPLG - Miami	183,999
KSNT - Topeka	169,963
WCMH - Columbus	117,991
WTVN - Columbus	<u>176,843</u>
Total:	846,310

Distant Viewers Lost For Donahue: 260,927

If Donahue achieved its national rating of 6 in these households, it would have added almost 1.9 million distant viewing hours from these stations:

Assuming 6% Rating,
for Homes Viewing Donahue: 15,656

Estimated Viewing Hours in 24
week period: 1,878,720

*/ Source of Distant Viewing Subscribers is Cable Data Corp.'s listing provided by MPAA and secured by Multimedia in Phase II discovery.

VIEWERSHIP OF SELECTED MPAA PROGRAMS WITHIN AND OUTSIDE DESIGNATED MARKET AREAS
OF TELEVISION STATIONS ORIGINATING BROADCASTS OF THIS SERIES

(SOURCE: NIELSEN "REPORT ON SYNDICATED PROGRAMS")

	"LOCAL" (DMA) <u>HOUSEHOLDS</u> (000)	"TOTAL" (DMA & NON-DMA) <u>HOUSEHOLDS</u> (000)	"DISTANT" (NON-DMA) <u>HOUSEHOLDS</u> (000)	<u>HOURS</u> <u>PER WEEK</u>	<u>4 WEEKS</u>	<u>VIEWING HOURS</u> <u>PER SWEEP</u>
Flintstones						
Feb	2,140	2,558	418	2.5	4	4,180,000
May	1,857	2,184	327	2.5	4	3,270,000
July	1,674	1,955	281	2.5	4	2,810,000
Nov	1,831	2,132	301	2.5	4	<u>3,010,000</u>
						13,270,000
I Love Lucy						
Feb	1,014	1,242	228	2.5	4	2,280,000
May	928	1,128	200	2.5	4	2,000,000
July	1,318	1,516	198	2.5	4	1,980,000
Nov	1,035	1,241	206	2.5	4	<u>2,060,000</u>
						8,320,000
I Dream of Jeannie						
Feb	539	722	183	2.5	4	1,830,000
May	388	597	209	2.5	4	2,090,000
July	791	1,134	343	2.5	4	3,430,000
Nov	690	892	202	2.5	4	<u>2,020,000</u>
						9,370,000

Multimedia Rebuttal
Exhibit 2, Page 2

	"LOCAL" (DMA) HOUSEHOLDS (000)	"TOTAL" (DMA & NON-DMA) HOUSEHOLDS (000)	"DISTANT" (NON-DMA) HOUSEHOLDS (000)	HOURS PER WEEK	4 WEEKS	VIEWING HOURS PER SWEEP
Beverly Hillbillies						
Feb	785	1,152	367	2.5	4	3,670,000
May	662	969	307	2.5	4	3,070,000
July	728	1,040	312	2.5	4	3,120,000
Nov	596	903	307	2.5	4	3,070,000
						<u>12,930,000</u>
Leave It To Beaver						
Feb	922	1,120	198	2.5	4	1,980,000
May	1,024	1,394	370	2.5	4	3,700,000
July	1,162	1,551	389	2.5	4	3,890,000
Nov	853	1,002	149	2.5	4	1,490,000
						<u>11,060,000</u>
Perry Mason						
Feb	452	505	53	5	4	1,060,000
May	417	474	57	5	4	1,140,000
July	442	491	49	5	4	980,000
Nov	475	535	60	5	4	1,200,000
						<u>4,380,000</u>

	"LOCAL" (DMA) <u>HOUSEHOLDS</u> (000)	"TOTAL" (DMA & NON-DMA) <u>HOUSEHOLDS</u> (000)	"DISTANT" (NON-DMA) <u>HOUSEHOLDS</u> (000)	HOURS <u>PER WEEK</u>	<u>4 WEEKS</u>	<u>VIEWING HOURS</u> <u>PER SWEEP</u>
Brady Bunch						
Feb	1,053	1,295	242	2.5	4	2,420,000
May	916	1,122	206	2.5	4	2,060,000
July	1,126	1,340	214	2.5	4	2,140,000
Nov	1,055	1,238	183	2.5	4	<u>1,830,000</u>
						8,450,000
Munsters						
Feb	715	838	123	2.5	4	1,230,000
May	400	465	65	2.5	4	650,000
July	600	714	114	2.5	4	1,110,000
Nov	464	522	58	2.5	4	<u>580,000</u>
						3,600,000
Gomer Pyle						
Feb	243	288	45	2.5	4	450,000
May	308	357	49	2.5	4	490,000
July	517	588	71	2.5	4	710,000
Nov	393	470	77	2.5	4	<u>770,000</u>
						2,420,000

**COMPARISON OF MPAA STUDY
RESULTS WITH NSI VIEWERSHIP**

<u>Program Title</u>	<u>NSI Viewing Hours 16 Week Cycle</u> */	<u>NSI Viewing Hours Converted to 24 Week Cycle</u>	<u>MPAA 24 Week Cycle Total</u>	<u>MPAA % of NSI Viewing Hours</u>
Flintstones	13,270,000	19,905,000	29,740,165	149
I Love Lucy	8,320,000	12,480,000	25,590,749	205
I Dream of Jeannie	9,370,000	14,055,000	24,974,990	177
Beverly Hillbillies	12,930,000	19,395,000	19,999,099	103
Leave it to Beaver	11,060,000	16,590,000	50,010,273	301
Perry Mason	4,380,000	6,570,000	47,220,966	718
Andy Griffith	15,670,000	23,505,000	42,818,698	182
Carol Burnett	6,500,000	9,750,000	31,278,012	320
Bewitched	8,430,000	12,645,000	27,415,333	216
Brady Bunch	8,450,000	12,675,000	26,380,127	208
Munsters	3,600,000	5,400,000	20,093,986	372
Gomer Pyle	2,420,000	<u>3,630,000</u>	<u>11,165,512</u>	<u>307</u>
	Total	156,600,000	365,721,098	233%

*/ For comparison purposes, this total assumes every Non-DMA Household Viewing is attributable to MPAA selected stations. In reality, this result is not likely because the ROSP figures include local and non-MPAA sample stations. Therefore, the NSI Viewing Hour totals are overstated and the distortions caused by the MPAA study are greater than this chart suggests.

Multimedia Entertainment, Inc.
Phase II, CRT Docket 85-4-84CD
Rebuttal Exhibit 3

COMPARISON OF DONAHUE AND THE MERV SHOW IN
MAINTAINING OR INCREASING AUDIENCES BASED ON
RATINGS OF LEAD-IN PROGRAMS*

		<u>THE MERV</u>	<u>DONAHUE</u>
<u>February</u>			
(25	Ratings Increase:	5	19
markets)	Ratings Maintained:	4	2
	Ratings Decrease:	16	4
<u>May</u>			
(26	Ratings Increase:	5	20
markets)	Ratings Maintained:	5	2
	Ratings Decrease:	16	4
<u>July</u>			
(23	Ratings Increase:	7	16
markets)	Ratings Maintained:	6	3
	Ratings Decrease:	10	4
<u>November</u>			
(23	Ratings Increase:	6	16
markets)	Ratings Maintained:	5	4
	Ratings Decrease:	12	3
<u>Totals:</u>		<u>Merv</u>	<u>Donahue</u>
	Ratings Increase:	23 24%	71 73%
	Ratings Maintained:	20 21%	11 11%
	Ratings Decrease:	54 56%	15 15%

*Based on Markets where both The Merv Show and Donahue aired according to 1984 Nielsen ROSPS.

Multimedia Entertainment, Inc.
Phase II, CRT Docket 85-4-84CD
Rebuttal Exhibit 4

WORKS IDENTIFIED IN 1983 PROCEEDING
AS BEING IN THE PUBLIC DOMAIN

	<u>1983</u>	<u>1984</u>
LONE RANGER	33,494	828,523
PERILS OF PAULINE	365,008	770,800
MY DEAR SECRETARY	343,943	429,304
THE STRANGE LOVE OF MARTHA IVERS	8,382	220,011
THE THIRTY-NINE STEPS	187,190	86,208
THE SNOWS OF KILIMANJARO	<u>31,501</u>	<u>12,960</u>
Total Viewing Hours:	969,518	2,347,806

Multimedia Entertainment, Inc.
Phase II, CRT Docket 85-4-84CD
Rebuttal Exhibit 5

KNOW ALL MEN BY THESE PRESENTS, that, for good and valuable consideration, receipt of which is hereby acknowledged, the undersigned PARAMOUNT PICTURES CORPORATION, a New York corporation, does hereby assign to ASSOCIATED ARTISTS PRODUCTIONS CORP. (formerly known as P.R.A., INC.), a Delaware corporation, all right, title and interest of Paramount Pictures Corporation in and to the copyrights of the Popeye motion picture cartoons listed in Exhibit "A" attached hereto and made a part hereof.

This assignment is made subject and subordinate to the agreement and confirmatory agreement respectively dated June 27, 1936 between P.R.A., Inc. and Paramount Pictures Corporation relating to eleven (11) Popeye motion picture cartoons.

IN WITNESS WHEREOF, the undersigned Paramount Pictures Corporation has caused this instrument to be executed the 25 day of June, 1938.

PARAMOUNT PICTURES CORPORATION,

By A. J. [Signature]
Assistant Secretary



EXHIBIT 1A:POPEYE MOTION PICTURE CARTOONS

The following Popeye motion picture cartoons were registered for copyright in the Copyright Office of the United States of America by Paramount Pictures Corporation:

Title	Copyright Registration	
	Date	Entry
OUT TO PUNCH	June 8, 1956	Lp No. 6511
ASSAULT AND FLATTERY	July 8, 1956	Lp No. 6645
INSECT TO INJURY	Aug. 10, 1956	Lp No. 6916
PARLEY AND WOO	Oct. 12, 1956	Lp No. 7200
I DON'T SCARE	Nov. 16, 1956	Lp No. 7259
A HAUL IN ONE	Dec. 14, 1956	Lp No. 7323
NEARLY TIED	Feb. 8, 1957	Lp No. 7988
THE CRYSTAL BRAWL	Apr. 5, 1957	Lp No. 7987
PATRIOTIC POPEYE	May 1, 1957	Lp No. 8234
SPRUE LUNCH	June 25, 1957	Lp No. 8577
SPOOKY SWABS	Aug. 8, 1957	Lp No. 9628

STATE OF NEW YORK
CITY & COUNTY OF NEW YORK

} ss:

On this 25th day of June 1958, before me personally came Arthur Israel, Jr. to me known, who, being by me duly sworn, did depose and say that he resides at 45 West 81st Street, New York City; that he is Assistant Secretary of PARAMOUNT PICTURES CORPORATION the corporation described in and which executed the foregoing instrument; that he knows the corporate seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation and that he signed his name thereto by like order.

Winifred Newing
WINIFRED NEWING
Notary Public, State of New York
No. 31-267732
Qualified in New York County
Ctd. filed with N.Y. Co. Clerk & Reg.
Term Expires March 20, 1959

ASSOCIATED ARTISTS PRODUCTIONS CORP.
UNITED ARTISTS ASSOCIATED, INC.

Confirmatory and Supplemental
Assignment of Copyrights

NOW ALL MEN BY THESE PRESENTS:

A. Associated Artists Productions Corp. ("AAP"), a Delaware corporation, on July 26, 1956 sold, assigned, transferred and set over unto Manufacturers Trust Company, a New York banking corporation having its principal office at 44 Wall Street, New York, N. Y. (the "Bank") and Warner Bros. Pictures, Inc. ("Warner") certain copyrights in pursuance of and under a certain Assignment of Copyrights which AAP executed and delivered to the Bank and Warner on said date (hereinafter, together with the schedules annexed thereto, called the "Original Assignment"); and

B. Said Original Assignment was recorded in the Copyright Office of the United States on July 26, 1956, in Volume 964, Pages 1 to 295, inclusive; and

C. Warner executed and delivered to the Bank on April 26, 1957 an assignment of all of its interests in the copyrights which are referred to in A above (hereinafter, together with the schedules annexed thereto, called the "Warner Assignment"), which Warner Assignment was recorded in the

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Copyright Office of the United States on April 26, 1957, in Volume 981, Pages 213 to 215, inclusive; and

D. MAF executed and delivered to the Bank on April 26, 1957 a Confirmatory and Supplemental Assignment of Copyrights (hereinafter, together with the schedules annexed thereto, called the "Supplemental Assignment"), dated April 26, 1957, which confirmed in the Bank title to the copyrights which were the subject of the Original Assignment and the Warner Assignment and which Supplemental Assignment was recorded in the Copyright Office of the United States on April 26, 1957 in Volume 981, Pages 227 to 229, inclusive; and

E. As hereinabove stated, the Original Assignment, the Warner Assignment and the Supplemental Assignment assigned, conveyed and transferred to, and confirmed in the Bank title to the Copyrights (as defined in the Original Assignment and as more specifically set forth and described in the schedules annexed to the Original Assignment); and

F. Paramount Pictures Corp. executed and delivered to AIP two Assignments of Copyrights (hereinafter, together with the schedules annexed thereto, called the "Paramount Assignments"), each dated August 14, 1956, in respect of the Paramount pictures listed on the schedules annexed to the Paramount

Assignments, respectively, and listed herein as Schedule B annexed hereto (the copyrights which are the subject of the Paramount Assignments being hereinafter called the "Popeye Copyrights"), and said Paramount Assignments were recorded in the Copyright Office of the United States, respectively, in Volume 961, Pages 3 to 9, inclusive, and Volume 963, Pages 12 to 14, inclusive; and

G. Warner executed and delivered to AAP assignments of copyrights, (hereinafter, together with the schedules annexed thereto, called the "Additional Assignments"), each dated July 23, 1958 in respect of the motion pictures listed in the Additional Assignments, respectively, and listed herein on Schedules A, C and D annexed hereto (the copyrights which are the subject of the Additional Assignments being hereinafter called the "Additional Copyrights") and said Additional Assignments were recorded in the Copyright Office of the United States in the respective Volumes and at the respective pages set forth in said Schedules A, C and D; and

H. The Original Assignment, the Warner Assignment, the Supplemental Assignment, the Paramount Assignments and the Additional Assignments, respectively, are by the above references and by this reference incorporated herein as if set forth herein at length; and

I. AAP is the owner of the copyrights in, or the licensee under copyright of, the motion pictures listed in Schedule A annexed hereto (said copyrights and licenses under copyright being hereinafter called the "Old Product Copyrights"); and

J. The Bank has this day made an additional loan to AAP pursuant to an Amended and Restated Loan Agreement, dated as of October 1, 1958, between AAP and the Bank; and

K. In order to reflect certain of the collateral security for said additional loan, AAP has executed and delivered to the Bank this day the following:

1. A Supplemental First Chattel Mortgage and Pledge, dated as of October 17, 1958, a copy of which is annexed hereto as Exhibit A,

2. A Consolidation and Modification Agreement dated as of October 17, 1958, a copy of which is annexed hereto as Exhibit B,

3. A Confirmatory and Supplemental First Assignment (1958), dated as of October 17, 1958, a copy of which is annexed hereto as Exhibit C; and

L. AAP desires to confirm and reaffirm unto the Bank title in and to the copyrights and to assign to the Bank all of its right, title and interest in and to the Copyrights, the Additional Copyrights and the Old Product Copyrights; and

M. United Artists Associates, Inc. ("UAA") has this day purchased substantially all of the assets of AAP, including the Copyrights, the Popeye Copyrights, the Additional Copyrights and the Old Product Copyrights, subject to the Original Assignment, Warner Assignment and Supplemental Assignment to the Bank and the assignment contained herein to the Bank, and assumed the liabilities of AAP pursuant to a Purchase Agreement dated as of October 17, 1958, and

N. AAP agreed under said Purchase Agreement to assign separately to UAA the Copyrights, Popeye Copyrights, Additional Copyrights and the Old Product Copyrights; and

O. UAA has this day adopted the aforesaid Amended and Restated Loan Agreement between AAP and the Bank and has assumed all of the Indebtedness (as defined therein and specified thereunder), pursuant to an Assumption Agreement, dated as of October 17, 1958, between UAA and the Bank; and

P. In order to carry out the intent and purpose of said Assumption Agreement, UAA has executed and delivered to the Bank this day the following:

1. A Supplemental First Chattel Mortgage and Pledge (UAA), dated as of October 17, 1958, a copy of which is annexed as Exhibit B.

2. A Consolidation and Modification Agreement, dated as of October 17, 1958, a copy of which is annexed hereto as Exhibit E.

3. A Confirmatory and Supplemental First Assignment (UAA), dated as of October 17, 1958, a copy of which is annexed hereto as Exhibit F; and

4. UAA desires to confirm unto the Bank all of its right, title and interest in and to the Copyrights, Popeye Copyrights, Additional Copyrights, and Old Product Copyrights.

NOW, THEREFORE, in consideration of the premises and for good and valuable consideration, receipt of which is hereby acknowledged,

1. AAP does hereby confirm and reaffirm unto the Bank all of AAP's right, title and interest in and to the Copyrights heretofore sold, assigned, transferred and set over unto the Bank under and pursuant to the Original Assignment, the Warner Assignment and the Supplemental Assignment, and does hereby sell, assign, transfer and set over unto the Bank all of said Copyrights, the Popeye Copyrights, Additional Copyrights and the Old Product Copyrights as collateral security for the repayment of the indebtedness.

SAF does hereby assign, convey, transfer and
 assign unto UAA, subject to the Original Assignment,
 the former assignment, the Supplemental Assignment and
 this assignment to the Bank, all of the Copyrights, Popeye
 Copyrights, Additional Copyrights and Old Product Copyrights.

SAF does hereby confirm and reaffirm unto the
 Bank all of its right, title and interest in and to the
 Copyrights, Popeye Copyrights, Additional Copyrights and
 Old Product Copyrights and does hereby sell, assign, trans-
 fer and set over unto the Bank all of said Copyrights,
 Popeye Copyrights, Additional Copyrights and Old Product
 Copyrights as collateral security for the repayment of the
 indebtedness, which UAA has assumed pursuant to said
 Assumption Agreement.

IN WITNESS WHEREOF, the parties hereto have caused
 these presents to be properly executed as of the 17th day of
 October, 1958.

ASSOCIATED ARTISTS PRODUCTIONS CORP.

Attest:

By [Signature]
 President

UNITED ARTISTS ASSOCIATED, INC.

Attest:

By [Signature]
 President

COPYRIGHT OFFICE ASSIGNMENT TITLE CARDS
FOR THE FOLLOWING POPEYE EPISODES
TRANSFERRED FROM PARAMOUNT TO UNITED ARTISTS
(PREDECESSOR COMPANIES, P.R.M. INC. AND AAP):

ASSAULT AND FLATTERY

THE CRYSTAL BRAWL

FLOOR FLUSHER

FRIGHT TO THE FINISH

GOPHER SPINACH

A HAUL IN ONE

INSECT TO INJURY

NEARLYWEDS

OUT TO PUNCH

POPEYE FOR PRESIDENT

PRIVATE EYE POPEYE

TAXI-TURVY

ASSIGNMENT TITLE CARD

Title and author ASSAULT AND FLATTERY.

From Paramount Pictures Corp.

To Associated Artists Productions Corp.

Class Lp No. 6645, of 19.56 Document received

JUL 2 1958

Recorded vol. 1011, pp. 380-382 Date of execution

JUN 25 1958

(Not for use in 1958)

ASSIGNMENT TITLE CARD

Title and author ASSAULT AND FLATTERY

(Popoys Cartoons)

From Associated Artists Productions Corp. and United Artists Associated, Inc.

(assignor)

To Manufacturers Trust Company

(assignee)

Class Lp No. 6645, of 19.56 Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

ASSIGNMENT TITLE CARD

Title and author THE CRYSTAL BRAWL.

From Paramount Pictures Corp.

(assignor)

To Associated Artists Productions Corp.

(assignee)

Class Lp No. 7987 of 10 57 Document received

JUL 2 1958

Serialized vol. 1011 pp. 380-382 Date of execution

JUN 25 1958

C-32
(Rev. 1953-200,000)

From Associated Artists Productions, Inc.

(assignor)

To Manufacturers Trust Co.

(assignee)

Class Lp No. 7987 of 10 57 Document received

JUL 17 1958

Serialized vol. 1021 pp. 382-383 Date of execution

JUL 17 1958

(Supplemental First Chattel Mortgage And Pledge)

C-32
(Rev. 1953-200,000)

ASSIGNMENT TITLE CARD

Title and author FLOOR FLUSHER.

From Paramount Pictures Corp. (assignor)

To P. R. M., Inc. (assignee)

Class Lp No. 4019, of 1954 Document received Aug. 28, 1956

Recorded vol. 963, pp. 12-14 Date of execution Aug. 14, 1956

(Dec., 1951—400,000)

16-55864-1 GPO

ASSIGNMENT TITLE CARD

Title and author FLOOR FLUSHER

(Popeye Cartoons)

From Associated Artists Productions Corp. and
United Artists Associated, Inc. (assignor)

To Manufacturers Trust Company (assignee)

Class Lp No. 4019, of 1954 Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

C-32
(Nov. 1953—200,000)

ASSIGNMENT TITLE CARD

Title and author FRIGHT TO THE FINISH.

From Paramount Pictures Corp.

(assignor)

To P.R.M., Inc.

(assignee)

Class _____ No. _____, of 19 _____ Document received July 2, 1956

Recorded vol. 958, pp. 454-477 Date of execution June 27, 1956

(Dec., 1951—400,000)

16-65664-1 GPO

ASSIGNMENT TITLE CARD

Title and author FRIGHT TO THE FINISH

(Popeye Cartoons)

From Associated Artists Productions Corp. and
United Artists Associated, Inc.

(assignor)

To Manufacturers Trust Company

(assignee)

Class Lp No. 4036, of 19 54 Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

C-82
(Nov. 1953—200,000)

ASSIGNMENT TITLE CARD

Title and author GOPHER SPINACH.

From Paramount Pictures Corp. (assignor)

To P. R. M., Inc. (assignee)

Class Lp No. 4296, of 19 54 Document received Aug. 28, 1956

Recorded vol. 963, pp. 12-14 Date of execution Aug. 14, 1956

(Dec., 1951—400,000)

16-58854-1 GPO

ASSIGNMENT TITLE CARD

Title and author GOPHER SPINACH--

(Popeye Cartoons)

From Associated Artists Productions Corp. and United Artists Associated, Inc. (assignor)

To Manufacturers Trust Company (assignee)

Class Lp No. 4296, of 19 54 Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

C-32
(Nov. 1953—200,000)

ASSIGNMENT TITLE CARD

Title and author A HAUL IN ONE.

From Paramount Pictures Corp.

(assignor)

To P.R.M., Inc.

(assignee)

Class No. of 19

Document received July 2, 1956

Recorded vol. 958, pp. 429-453

Date of execution June 27, 1956

(Dec., 1951—400,000)

30-6584-1 GPO

ASSIGNMENT TITLE CARD

Title and author A HAUL IN ONE.

From Paramount Pictures Corp. (assignor)

To Associated Artists Productions Corp. (assignee)

Class Lp No. 7323, of 19 56 Document received JUL 2 1956

Recorded vol. 1011, pp. 380-382 Date of execution JUN 25 1958

C-32
(Nov. 1953—200,000)

GPO

ASSIGNMENT TITLE CARD

Title and author A HAUL IN ONE

(Popeye Cartoons)

From Associated Artists Productions Corp. and United Artists Associated, Inc. (assignor)

To Manufacturers Trust Company (assignee)

Class Lp No. 7323, of 19 56 Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

C-32
(Nov. 1953—200,000)

ASSIGNMENT TITLE CARD

Title and author INSECT TO INJURY.

From Paramount Pictures Corp. (assignor)

To P.R.M., Inc. (assignee)

Class No. 19, of 19 Document received July 2, 1956

Recorded vol. 958, pp. 429-453 Date of execution June 27, 1956

(Dec. 1951-400,000)

15-53944-1 GPO

ASSIGNMENT TITLE CARD

Title and author INSECT TO INJURY.

From Paramount Pictures Corp. (assignor)

To Associated Artists Productions Corp. (assignee)

Class Lp No. 6916, of 19 56 Document received JUL 2 1958

Recorded vol. 1011, pp. 380-382 Date of execution JUN 25 1958

C-32
(Nov. 1953-200,000)

ASSIGNMENT TITLE CARD

Title and author INSECT TO INJURY

(Popeye Cartoons)

From Associated Artists Productions Corp. and United Artists Associated, Inc. (assignor)

To Manufacturers Trust Company (assignee)

Class Lp No. 6916, of 19 56 Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

ASSIGNMENT TITLE CARD

Title and author NEARLYWEDS.

From Paramount Pictures Corp. (assignor)
To Associated Artists Productions Corp. (assignee)
Class Lp No. 7988, of 19 57 Document received JUL 2 1958
Recorded vol. 1011, pp. 380-382 Date of execution JUN 25 1958

C-32
(Nov. 1953—200,000)

GPO

ASSIGNMENT TITLE CARD

Title and author NEARLYWEDS
(Popeye Cartoons)

From Associated Artists Productions Corp. and
United Artists Associated, Inc. (assignor)
To Manufacturers Trust Company (assignee)
Class Lp No. 7988, of 19 57 Document received Oct. 17, 1958
Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958
(Confirmatory And Supplemental Assignment of Copyrights)

C-32
(Nov. 1953—200,000)

ASSIGNMENT TITLE CARD

Title and author OUT TO PUNCH.

From Paramount Music Corp. (assignor)

To P. R. M., Inc. (assignee)

Class No. of 19 Document received July 2, 1956

Recorded vol. 958, pp. 429-453 Date of execution June 27, 1956

C-32
(Nov. 1956-200,000)

870

ASSIGNMENT TITLE CARD

OUT TO PUNCH.

Title and author

From Paramount Pictures Corp. (assignor)

To Associated Artists Productions Corp. (assignee)

Class Lp No. 6511, of 19 56

Document received JUL 2 1958

Recorded vol. 1011, pp. 380-382

Date of execution JUN 25 1958

C-32
(Nov. 1953-200,000)

ASSIGNMENT TITLE CARD

OUT TO PUNCH

Title and author

(Popeye Cartoons)

From Associated Artists Productions Corp. and United Artists Associated, Inc. (assignor)

To Manufacturers Trust Company (assignee)

Class Lp No. 6511, of 19 56

Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361

Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

ASSIGNMENT TITLE CARD

Title and author POPEYE FOR PRESIDENT.

From Paramount Pictures Corp. (assignor)

To P.R.M., Inc. (assignee)

Class _____ No. _____, of 19 _____ Document received July 2, 1956

Recorded vol. 958, pp. 454-477 Date of execution June 27, 1956

(Dec., 1951—400,000)

16-55304-1 GPO

ASSIGNMENT TITLE CARD

Title and author POPEYE FOR PRESIDENT

(Popeye Cartoons)

From Associated Artists Productions Corp. and
United Artists Associated, Inc. (assignor)

To Manufacturers Trust Company (assignee)

Class Lp No. 6231, of 19 56 Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

C-32
(Nov. 1953—200,000)

ASSIGNMENT TITLE CARD

Title and author PRIVATE EYE POPEYE.

From Paramount Pictures Corp. (assignor)

To P.R.M., Inc. (assignee)

Class _____ No. _____, of 19 _____ Document received July 2, 1956

Recorded vol. 958, pp 454-477 Date of execution June 27, 1956

(Dec., 1951-400,000)

15-55824-1 GPO

ASSIGNMENT TITLE CARD

Title and author PRIVATE EYE POPEYE

(Popeye Cartoons)

From Associated Artists Productions Corp. and United Artists Associated, Inc. (assignor)

To Manufacturers Trust Company (assignee)

Class Lp No. 4148, of 19 54 Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

C-32
(Nov. 1953-200,000)

ASSIGNMENT TITLE CARD

Title and author TAXI-TURVY.

From Paramount Pictures Corp. (assignor)

To P.R.M., Inc. (assignee)

Class _____ No. _____, of 19 _____ Document received July 2, 1956

Recorded vol. 958, pp. 454-477 Date of execution June 27, 1956

(Dec., 1951—400,000)

16-6384-1 GPO

ASSIGNMENT TITLE CARD

Title and author TAXI-TURVY

(Popeye Cartoons)

From Associated Artists Productions Corp. and
United Artists Associated, Inc. (assignor)

To Manufacturers Trust Company (assignee)

Class Lp No. 4023, of 19 54 Document received Oct. 17, 1958

Recorded vol. 1021, pp. 197-361 Date of execution Oct. 17, 1958

(Confirmatory And Supplemental Assignment of Copyrights)

C-32
(Nov. 1953—200,000)

Multimedia Entertainment, Inc.
Phase II, CRT Docket 85-4-84CD
Rebuttal Exhibit 6

NEW RESEARCH REGARDING PUBLIC DOMAIN STATUS
OF TITLES FROM 1984 MPAA CLAIM

<u>TITLE</u>	<u>VIEWING HOURS</u>
MY MAN GODFREY	433,136
MADE FOR EACH OTHER	416,844
TERROR BY NIGHT	329,323
LAUREL & HARDY	209,986
THE STRANGER	201,838
TARZAN AND THE GREEN GODDESS	78,928
TARZAN THE FEARLESS	54,638
TARZAN'S NEW ADVENTURE	50,651
THE APE	49,031
ANGEL AND THE BADMAN	43,074
THE FALLEN IDOL	12,266
MEET JOHN DOE	3,394
HIS GIRL FRIDAY	<u>1,970</u>
Total Viewing Hours:	1,885,079

Multimedia Entertainment, Inc.
Phase II, CRT Docket 85-4-84CD
Rebuttal Exhibit 7

VIEWING HOURS AND ROYALTY VALUE OF
PUBLIC DOMAIN PROGRAMS CLAIMED BY MPAA

<u>TITLE OF MPAA CLAIMED WORK</u>	<u>VIEWING HOURS</u>
POPEYE	9,033,188
LONE RANGER	828,523
PERILS OF PAULINE	770,800
MY MAN GODFREY	433,136
MY DEAR SECRETARY	429,304
MADE FOR EACH OTHER	416,844
TERROR BY NIGHT	329,323
THE STRANGE LOVE OF MARTHA IVERS	220,011
LAUREL & HARDY	209,986
THE STRANGER	201,838
THE THIRTY-NINE STEPS	86,208
TARZAN AND THE GREEN GODDESS	78,928
TARZAN THE FEARLESS	54,638
TARZAN'S NEW ADVENTURE	50,651
THE APE	49,031
ANGEL AND THE BADMAN	43,074
THE SNOWS OF KILIMANJARO	12,960
THE FALLEN IDOL	12,266
MEET JOHN DOE	3,394
HIS GIRL FRIDAY	<u>1,970</u>
Total Viewing Hours:	13,266,073
Estimated Dollar Value of MPAA's Claims for Shows:	\$390,342.00

CERTIFICATE OF SERVICE

I, Cathy J. Stiltner, do hereby certify that I have this 18th day of November 1986, mailed by First Class, United States mail, postage prepaid, the foregoing Rebuttal Testimony of Richard C. Thrall, Senior Vice President-Programs, General Manager-Nashville, Multimedia Entertainment, Inc., to the following:

Arthur Scheiner, Esquire
Dennis Lane, Esquire
Wilner & Scheiner
1200 New Hampshire Avenue, N.W.
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Washington, D.C. 20036
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Association of America)

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John I. Stewart, Jr., Esquire
Crowell & Moring
1100 Connecticut Avenue, N.W.
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(Counsel for National Association
of Broadcasters)

Jerome J. Shestack, Esquire
Schnader, Harrison, Segal & Lewis
1111 - 19th Street, N.W.
Washington, D.C. 20036
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Corporation)

Katrina Renouf, Esquire
Renouf & Polivy
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(Counsel for Worldvision
Enterprises, Inc.)

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Ward & Mendelsohn
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Suite 900
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(Counsel for Asociacion de Compositores
y Editores de Musica Lationoamericana
(ACEMLA))

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I. Fred Koenigsberg, Esquire
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(Counsel for Music)

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New York, New York 10019
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Robert Alan Garrett, Esquire
Terri A. Southwick, Esquire
Arnold & Porter
1200 New Hampshire Avenue, N.W.
Washington, D.C. 20036
(Counsel for Recording Industry
Association of America)


Cathy J. Stiltner

NOV 18 1986 ORIGINAL

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SCHNADER, HARRISON, SEGAL & LEWIS

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215-751-2000

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212-986-5220

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FRANCIS A. LEWIS
1935-1945
EARL G. HARRISON
1948-1955

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KAREN A. BRANCHEAU
MARK S. COHEN
MAIDA ROSENFELD CRANE
LINDA FRISCH MCDAVID
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LEON ANDREW IMMERMANN
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RONALD E. KARAM
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PAUL G. GAGNE
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J. DANIEL MCCURRIE
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STEVE D. SHADOWEN
JULIE A. WADDELL
DAVID W. WOLF
TIMOTHY L. FEAGANS
OSAGIE O. IMASOGIE
MARK E. KHALIL
REED D. RUBINSTEIN

*MEMBER DISTRICT OF COLUMBIA BAR

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J. PENNINGTON STRAUS
BERNARD J. SMOLENS
JEROME J. SHESTACK
KIMBER E. VOUGHT*
PAUL G. DEMBLING*
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CARL A. SOLANO
BRUCE A. ROSENFIELD
MARGARET S. WOODRUFF

DIRECT DIAL NUMBER
(202) 463-2924

November 18, 1986

Edward W. Ray, Chairman
Copyright Royalty Tribunal
1111 Twentieth Street, NW
Washington, D.C. 20036

Re: NBC Rebuttal Testimony
1984 Phase II Proceeding
Docket No. 85-4-84CB

Dear Chairman Ray:

Enclosed herewith is an original and five(5) copies of the
"Written Rebuttal Testimony of the National Broadcasting Company,
Inc." filed pursuant to the Tribunal's Order dated August 18,
1986.

Please let us know if there are any questions concerning
this matter.

Sincerely,

Linda M. Wellstein

Jerome J. Shestack
Linda M. Wellstein
For SCHNADER, HARRISON, SEGAL & LEWIS

Attachments

ORIGINAL

MORTON H. WILNER
COUNSEL TO THE FIRM

LAW OFFICES
WILNER & SCHEINER

SUITE 300

THE THURMAN ARNOLD BUILDING
1200 NEW HAMPSHIRE AVENUE, N. W.

WASHINGTON, D. C. 20036

(202) 861-7800

MARSHAL L. COLE
RICHARD A. MOORE
OF COUNSEL

TELECOPIER NO. (202) 466-2270

WRITER'S DIRECT DIAL NO.
(202) 861-

ARTHUR SCHEINER
RICHARD A. SOLOMON
GILBERT B. LESSENCO
PAUL Y. SELIGSON
MICHAEL H. ROSENBLOOM
PAUL M. RUDEN
IRVING P. COHEN
DENNIS LANE
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MARK N. MUTTERPERL
BARRY A. FRIEDMAN
WILLIAM K. KEANE
ROBERT W. KNEISLEY
DAVID D'ALESSANDRO*
RICHARD H. WAYS DORF
REBECCA L. DORCH
MICHAEL DRAYER*
ERIC NEUMAN

*NOT ADMITTED IN D. C.

November 18, 1986

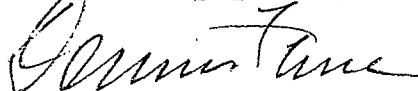
Copyright Royalty Tribunal
1111 20th Street, N.W.
Washington, D.C. 20036

Re: 1984 Cable Royalty Distribution
Proceeding -- Phase II
CRT Docket No. 85-4-84 CD

Gentlemen:

On behalf of Program Suppliers, we enclose herewith an original and five copies of our rebuttal testimony in the captioned proceeding.

Very truly yours,


Dennis Lane

DL:mmw
Enclosures

DOW, LOHNES & ALBERTSON

ATTORNEYS AT LAW

1255 TWENTY-THIRD STREET

WASHINGTON, D. C. 20037

TELEPHONE (202) 857-2500

ARNOLD P. LUTZKER

DIRECT DIAL NO.

857-2575

TELECOPIER (202) 659-0059

CABLE "DOWLA"

TELEX 425546

ORIGINAL

NOV 18 1986

85-4-84CD

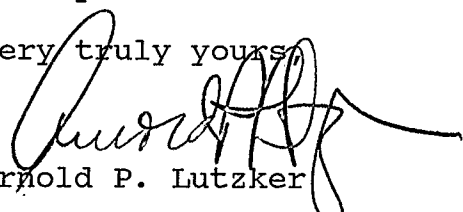
November 18, 1986

Chairman Edward W. Ray
Copyright Royalty Tribunal
1111 - 20th Street, N.W.
Room 450
Washington, D.C. 20036

Dear Chairman Ray:

On behalf of Multimedia Entertainment, Inc., we
hereby submit the Rebuttal Testimony of Richard C. Thrall.

Very truly yours,


Arnold P. Lutzker

APL:cjs

Enclosure

CROWELL & MORING
1100 CONNECTICUT AVENUE, N. W.
WASHINGTON, D. C. 20036
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CABLE: CROMOR
TELECOPIER: 202-452-5970
W. U. I. (INTERNATIONAL) 64344
W. U. (DOMESTIC) 89-2448

November 18, 1986

000 100
ORIGINAL

85-4-84CD

BY HAND

The Honorable Edward W. Ray
Chairman
Copyright Royalty Tribunal
1111 - 20th Street, N.W.
Washington, D.C. 20036

Dear Chairman Ray:

With regard to the 1984 Phase II cable royalty distribution proceeding, the National Association of Broadcasters (NAB) believes that questions that would have required it to present rebuttal evidence regarding the value of producers' contributions to music video programs have been satisfactorily resolved. NAB is filing no rebuttal case at this time.

Very truly yours,


Robert M. Halperin

cc: Commissioner Aguero
Commissioner Argetsinger
Robert L. Cassler, Esquire
All Phase II Counsel

UNDERSIZED DOCUMENTS

MEMORANDUM OF CALL

TO: Multi-Media Phone II

Video

☐ YOU WERE CALLED BY—

☐ YOU WERE VISITED BY—

OF (Organization)

☐ PLEASE CALL → PHONE NO.
CODE/EXT.

☐ FTS

☐ WILL CALL AGAIN

☐ IS WAITING TO SEE YOU

☐ RETURNED YOUR CALL

☐ WISHES AN APPOINTMENT

MESSAGE

Arnie
Multi-Media
Video Tape
picked up 10-28-86

RECEIVED BY

DATE

TIME

63-109

* GPO : 1981 O - 341-529 (106)

STANDARD FORM 63 (Rev. 8-76)
Prescribed by GSA
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